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according to the subjects represented on them, which cover a wide range—deities, myths, gladiatorial combats, scenes from the arena, animals, and decorative designs being among the most common. Lamps with potters' signatures and trademarks have all been placed together for the benefit of those especially interested in their epigraphical value.

In recent times great interest has been excited by the many terracotta forgeries which have been placed on the market. For educational purposes a collection of these has been exhibited in this room. A close comparison with the genuine examples will bring out the differences of types, technique, and execution.

G. M. A. R.

RECENT EGYPTIAN ACQUISITIONS



FIG. 2. BRONZE STATUETTE OF NEITH, 26TH DYNASTY

FROM the results of the excavations carried on the past two years by the Egyptian Expedition of the Museum at the Pyramids of Lisht, and also from other material acquired the past year by purchase in Egypt, a selection of objects has now been placed on temporary exhibition in the Room of Recent Accessions, for the month of December.

The progress of the excavations has been outlined in the

has centered chiefly on the pyramid of Amenemhat I., the excavation of the pyramid-temple has resulted in the recovery of much important material, including the granite altar of the temple and relief-sculpture from the temple walls.

A description of the altar, with its procession of Nome figures on three sides, was given at the time of its discovery ¹ and now its shipment to the Museum has been successfully accomplished. Because of its great weight (about twelve tons) it cannot be exhibited, however, till a permanent position in the Museum has been assigned to it.

Of the relief-sculpture from the temple a number of blocks are now shown, some of which still retain much of their original coloring. Most of these blocks have been preserved owing to the fact that in a reconstruction of the temple carried out by Sesostri I, the son of Amenemhat, they were re-used as foundation material, under the surface level, for the later temple and so escaped the destruction which the temple suffered at a later period. One of them, a lintel block, represents Amenemhat before the gods Horus and Anubis, and the goddesses Nekhebit and Uazit; another shows the god Horus bestowing life upon Amenemhat, who is represented by his Horus-name; while two other blocks, bearing the joint names of Amenemhat and Sesostri, belong to the reconstructed temple built by Sesostri for his father.

There have also been placed on exhibition the two inscribed jambs of a doorway of the temple, each bearing in perpendicular lines the names of Amenemhat. These likewise were found re-used by Sesostri as foundation blocks for a wall at the rear end of the temple.

Other material from Lisht which is now shown includes foundation-deposits from the temple of Amenemhat; the head of a statuette of Amenemhat III; an Osiride statue of Sesostri I, from the temple-causeway of that king; and pottery, glazes, jewelry, and other small objects from the cemeteries at Lisht, most of which have

¹ BULLETIN, July, 1907.

BULLETIN from time to time, and it will be remembered that in the work, which

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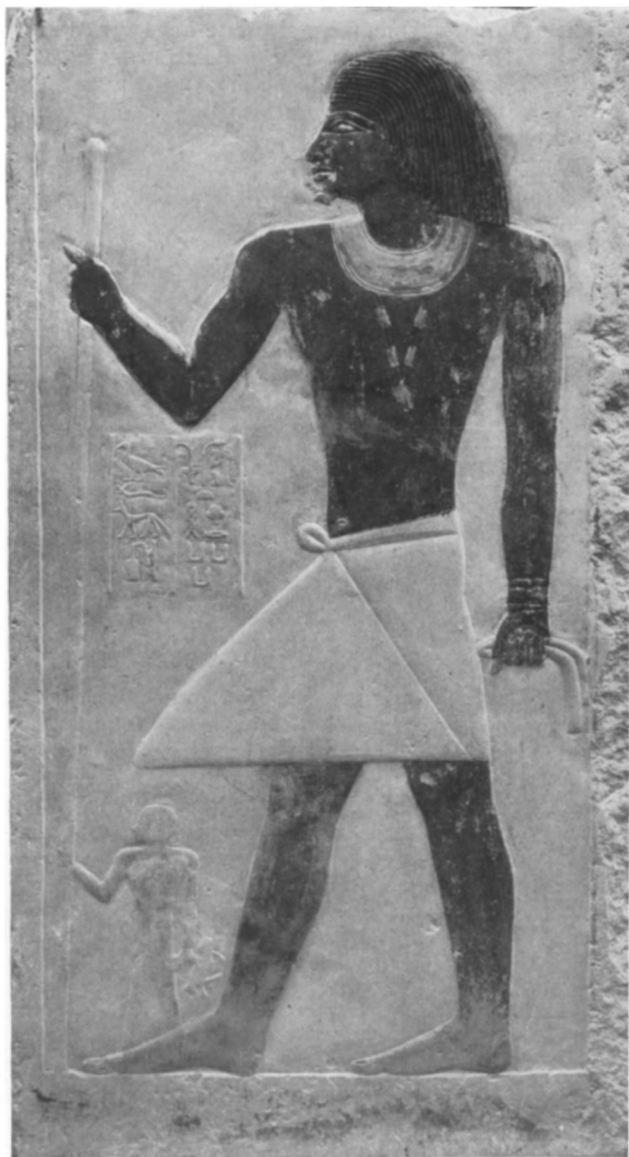


FIG. 1. SEKHEMATHOR AND HIS SON
FROM "FALSE-DOOR" IN HIS TOMB-CHAMBER



FIG. 3. SECTION OF WESTERN WALL OF OFFERING-CHAMBER OF SEKHEMHATHOR

been mentioned in previous reports of the work of the Expedition.¹

In addition to these results of excavation, the Museum has acquired from the Egyptian Government, through the friendly interest of Prof. Gaston Maspero, Director-General of Antiquities, and J. E. Quibell, Director of Excavations at Sakkara, two offering-chambers from Mastaba tombs of the Fifth dynasty at Sakkara. Both these tombs were in the same section of the pyramid-field—in a great “street of tombs” about two hundred yards north of the Step Pyramid, and but a short distance from the well-known tombs of Ptah-hetep and Ti.

Of the chambers now acquired for our Museum, one is from the tomb of the Prince Raemka. It was first cleared by Mariette and, as one of the important tombs at Sakkara, was published by him (Tomb D, 3) in his *Mastabas*.² The chamber is about fourteen feet in length, eight feet in width, and nine feet in height. Its interior walls, constructed of blocks of fine

limestone, are completely covered with scenes in low relief representing the life and customs of the period—hunting scenes, such as the hunting of gazelle and the netting of birds; agricultural scenes, showing the reaping and gathering of grain; and funeral scenes, representing the transport of the statue to the tomb, processions of young girls bearing offerings to the tomb, and the slaughter of oxen for the sacrifice. The character of the relief, of which two scenes are illustrated in figs. 4 and 5, shows a delicacy and beauty of modeling that is met with only in the best work of this period of the Old Empire.

The second chamber acquired by the Museum is from the tomb of Sekhemhathor, an official of the reign of King Userkaf, of the Fifth dynasty. In this chamber only one wall, the western one, was sculptured, but this is in a fine condition of preservation and has much of its original coloring. It is about seventeen feet in length and eight feet in height, and has a symmetrical arrangement of two offering-stelæ or “false-doors”—one at either end of the wall—the space between them being filled with

¹ BULLETIN, September and October, 1908.

² A. Mariette. *Les Mastabas de l'ancien Empire*. Paris, 1889.



THE NETTING OF BIRDS



CAPTIVE ANTELOPE AND GAZELLE

FIGS. 4 AND 5. WALL-RELIEFS FROM THE TOMB OF THE PRINCE RAEMKA AT SAKKARA

scenes in relief. In these scenes are represented a number of seated figures playing musical instruments and two playing a game, a procession of offering-bearers, and the slaughter of oxen for the sacrifice (fig. 3), while on the four panels of the stelæ are standing figures of Sekhemhathor and his wife or Sekhemhathor and his son (fig. 1).

This relief is bolder in effect than that of Raemka and lacks something of the delicacy of that relief, but its preservation of color gives it added value and interest. For the present a selection of blocks and scenes from both chambers are placed on exhibition, until in due course they may be completely reconstructed.

On other sides the collection has been added to by purchase, and particular emphasis has been laid on developing our representation of sculpture in continuation of the beginning made a year ago. Several of the examples now acquired are important and representative types, illustrative of the characteristics of proportion and of style during various periods. Among them are a gray granite statuette of a priest, of the Twenty-sixth dynasty (fig. 6), a bronze statuette of the goddess Neith, of the same period (fig. 2), and a sphinx of Thothmes III, in quartzite, with a portrait head of that king.

A. M. L.

RECENT ACQUISITIONS OF DRAWINGS

AMONG recent acquisitions of drawings the works of Italian masters occupy a prominent position and it will be well to begin with a discussion of these.

Drawings by Italian primitives are becoming exceedingly scarce, and of the present series only one can be attributed to the fifteenth century. It represents a young man with long hair, dressed in the height of the fashion which obtained about the year 1460. His left hand rests upon a sword and in his right he holds a palm branch, indicating that he is a martyr. The figure probably stands for one of the soldier saints, Nazaro and Celso, whose cult was greatly in vogue at this period in North Italy.

The drawing is in Chinese white upon a dark ground and has subsequently been varnished. The hatched strokes are very fine and the whole drawing has a certain preciosity of handling which belongs to those North Italian schools that came under Mantegna's dominant influence. With this there is, however, a certain weakness in the construction and articulation of the figure. The artist aims at pictorial effect rather than at structural intensity of expression. All these considerations point



FIG. 6. GRAY GRANITE STATUETTE OF A PRIEST, 26TH DYNASTY